

Armet's **Short-hand.**

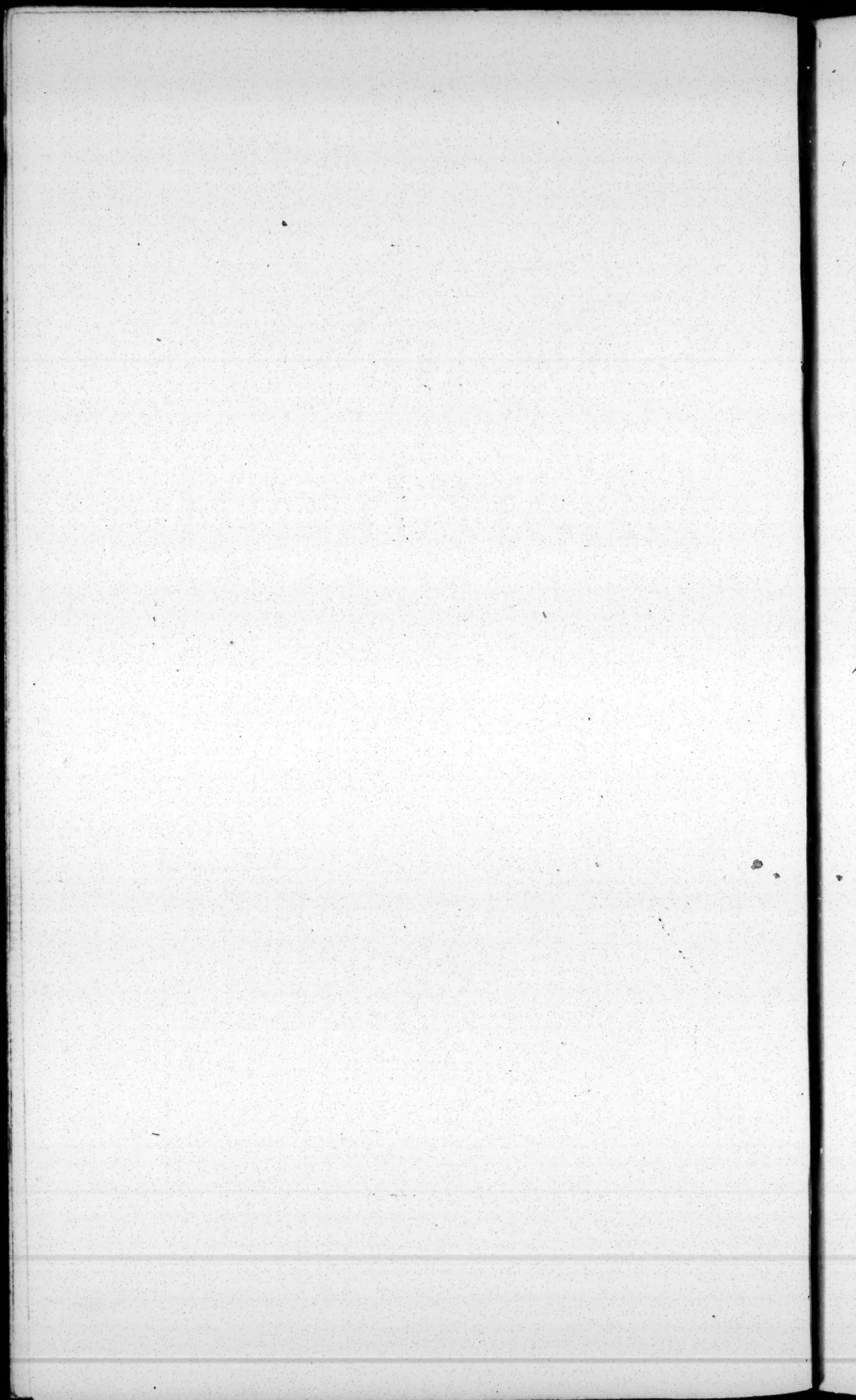
*More easy to learn and remember
 than any other, and may be as expediti-
 ously wrote. By this new method every
 word is to be written without taking off
 the Pen; and as many words join'd toge-
 ther as may be lineal and legible. —
 The Book alone is a sufficient Instructor.*

Eccles. IX. 10.

Handwritten shorthand example:
 7-44. 1-44-5/2 2 3 2 3 2 3 4 5

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 at Charing Cross.

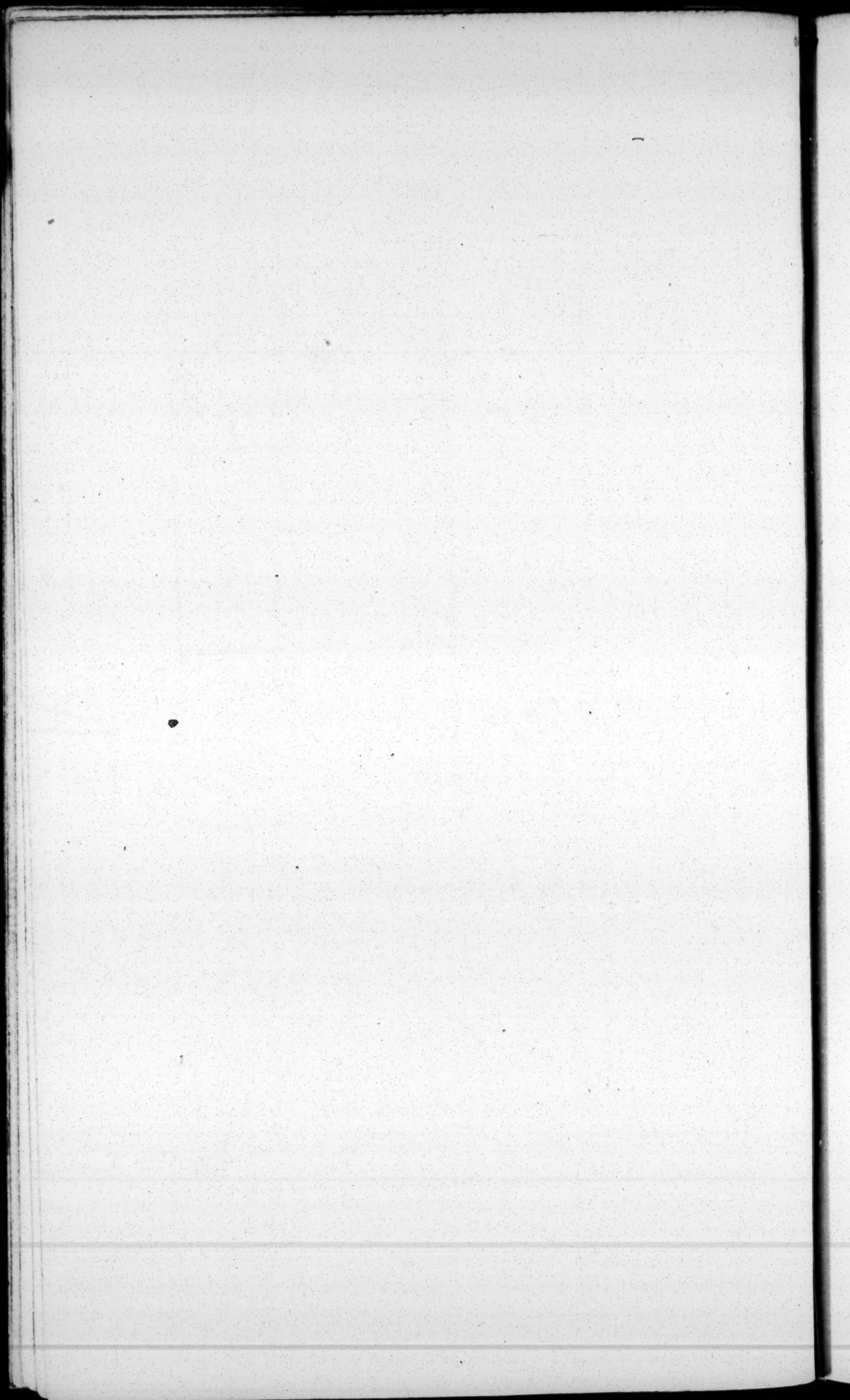
Entered into the Stationers Hall Book.



\	a	and.a	1	154544	A	ab.surdity
/	b	be	2	4~f~n	x	acceptance
c	c	see	3	u~y~z	g	according
	d	that	4	u~l~h~n	@	adultery
/	e	the.thee	5	oo9o4146	A	apostle
L	f	if		7 3 6 7 7	a	appoint
~	g	Jesus	6	2 4 2 1 2 1 2	d	appointed
-	h	have	7	u~v~e~d~2	g	appointing
..	i	..eyes.I	8	u~v~z~z~u	et	appointm.
(	k	Christ	9	4 4 4 4 4 4	/	behind
~	l	lord	10	l~l~l~l~l~l	/	before
~	m	them	11	7 7 4 5 7	J	besides
~	n	then	12	7 + 5 4 2	h	beneath
o	o	nothing	13	4 4 4 4 4	H	between
/	p	pre	14	7 7 7 7 7	t	bishop
C	qu	quest		2 4 4 4 4	i	broken
o	r	are	15	1 7 4 5 7	B	bottomless
o	s	sis.it is	16	o~o~l~o~n	b	believe
i	t	it		o~l~o~s~c	b	because
u	u	you	17	2~o~l~n~7	f	bought
L	v	for	18	2~4~1~n	4	caught
-	w	with		u~v~l~n	4	castrate
)	x	exter	19	5 5 4 4 4	o	calculate
)	y	wisdom		l~n~l~l	C	christian
/	z	these		u~v~l~l~l~l	C	church

⌵	contradict ⁿ	§	instrum. ^{tal}	q	qualify-ed
Q	consequence	∩	individua.	✓	righteous
Q	-quently	my	imaterial	✓	-ness
⋈	concern-ing	∥	long	o	round
+	cross	∩	large	l	saith
†	crucify	∩	little	l	said
Ⓒ	creator	Ⓒ	mechanic	l	saint
g	creature	Ⓒ	medium	l	sanctify
§	creditor	Ⓒ	mediate	h	sanctuary
∂	difficulty	Ⓒ	mediately	h	sacrifice
✓	distract-ion	Ⓒ	mediator	§	scripture
∣	divide	Ⓒ	master	=	shall
∩	divisible	✓	mistress	l	spirit
h	doctor	o	otherwise	l	spiritual
=	equal to	2	oftentimes	m	tabernacle
∩	equality	2	opinion	l	testament
∩	equivalent	=	parallel	u	thou
o	eternity-al	∩	patriarch	l	those
⋈	except-ion	h	particular	2	therefore
∩	false-ity	h	person	4	thought
∩	father	h	physic-al	∩	together
4	following	h	physician	∩	trinity
∩	gather tog. ^r	l	possibility	∩	unity
∩	honorable	l	positive	∩	will
∩	immediately	h	property	∩	wherewith

\	and	Λ 7 1 1 1	Prov. IV. 7. 8. 9.
6	con	6 6 6 6 6	1 1 1 1 1 1 1 1 1 1
com	com	6 6 6 6 6	1 1 1 1 1 1 1 1 1 1
contra	contra	6 6 6 6 6	1 1 1 1 1 1 1 1 1 1
6	counter	6 6 6 6 6	1 1 1 1 1 1 1 1 1 1
circum	circum	6 6 6 6 6	1 1 1 1 1 1 1 1 1 1
-	eth	6 6 6 6 6	1 1 1 1 1 1 1 1 1 1
exter	exter	6 6 6 6 6	1 1 1 1 1 1 1 1 1 1
extra	extra	6 6 6 6 6	1 1 1 1 1 1 1 1 1 1
es, elsewhere	es, elsewhere	6 6 6 6 6	1 1 1 1 1 1 1 1 1 1
for, fore	for, fore	6 6 6 6 6	1 1 1 1 1 1 1 1 1 1
ference	ference	6 6 6 6 6	1 1 1 1 1 1 1 1 1 1
full	full	6 6 6 6 6	1 1 1 1 1 1 1 1 1 1
ility	ility	6 6 6 6 6	1 1 1 1 1 1 1 1 1 1
pre	pre	6 6 6 6 6	1 1 1 1 1 1 1 1 1 1
quest	quest	6 6 6 6 6	1 1 1 1 1 1 1 1 1 1
sub	sub	6 6 6 6 6	1 1 1 1 1 1 1 1 1 1
super	super	6 6 6 6 6	1 1 1 1 1 1 1 1 1 1
self	self	6 6 6 6 6	1 1 1 1 1 1 1 1 1 1
stance	stance	6 6 6 6 6	1 1 1 1 1 1 1 1 1 1
tial	tial	6 6 6 6 6	1 1 1 1 1 1 1 1 1 1
tion	tion	6 6 6 6 6	1 1 1 1 1 1 1 1 1 1
trans	trans	6 6 6 6 6	1 1 1 1 1 1 1 1 1 1
us, our	us, our	6 6 6 6 6	1 1 1 1 1 1 1 1 1 1
-	with	6 6 6 6 6	1 1 1 1 1 1 1 1 1 1





TO
Mr. A N N E T,
ON HIS
SHORT-HAND.

WITH gen'rous aim the SCIENCES to rear,
And cultivate, in each man's narrow
sphere,
Proclaims a *public* spirit, and should raise,
From grateful minds, an earnest of their praise.

AMBITIOUS to be seen the *friend* of ART,
The muse is foremost, ANNET, on thy part ;
Her trifling mite presages that, ere long,
Others will pay thee *better* than with SONG ;

She

She marks where *industry* and *judgment* join,
And knows thy *genius* equals thy *design* ;
This let *Experience* vouch (the surest *test*,
And of all *heralds*, under *Fame*, the *best*.)

WHAT, tho' in some things I withhold ap-
plause,
Impartial justice *here* sustains your cause ;
In *speculation* tho' we ne'er agree,
In *this*, from all, I wrest the *palm* for thee.

J. ELDERTON.





ANNET'S SHORT-HAND.

NOtwithstanding the many *Short-hands* that have been published, I think there is still room for *one* more ; because I see no perfection in any of them : and things imperfect in their nature always admit of change and alteration : nor do I deliver this as a perfect piece, which neither man nor time can mend ; for was it such, it could not be supplanted : but all forms being fashions, and fashions changeable, none are immortal, only some are of less or longer duration than others : therefore the world affords gleanings for all, tho' only a plentiful harvest to some. As *one generation goes away and another cometh*, so one man's heel treads upon the neck of another to exalt or benefit himself, 'till a rising foot succeeds to kick him the like curtesy, and promote his exit to make room

B

for

for a fresh actor. Every man's life is but a play, in which some act more, and more different parts than others; and at last death makes *Short-hand* of us all; therefore I hasten in hopes that after my *short life* is past, my *Short-hand* may remain: for we all think our longest part is short when the play is over. Thus much by way of PREFACE or PROLOGUE.

I OBTAINED the knowledge of a *Short-hand* in my youth, which was mostly of my own invention; after seeing several sorts, and not agreeing with any. Omitting it many years, and all my former writings of that sort being destroyed, I forgot all: But a few years ago set to work again, to form one anew, merely for my own use, to secure flying thoughts, that I might catch them upon the wing, to save time and paper, and my common hand from spoiling by much and hasty scribbling, and when they happened to lie exposed to common sight, they might not be exposed to common censure. These are the benefits of writing *Short-hand*. This I did without any intention to publish it. As invention only pleased me, I was ever altering my new *Short-hand*, as oft as by practice I perceived inconveniences in joining the letters. I made places for the three vowels, *a, e, i*, and joined *o, u*, till, apprehending it would be no less easy and speedy to join *all the vowels*, with the

con-

consonants, without taking off the pen ; I at length effected it : That I might not only join one word, but several words together. But every conveniency has some inconveniency attending it. For tho' by this means a whole sentence may be join'd as one word, yet when it is so done, 1. It will not be lineal, but the writing will run in a descending manner, 2. Every word then must be written out at length ; for the characters and abbreviations if join'd will not be legible : Therefore it is best to join no more words together than will render the writing *lineal and legible* ; and tho' the longest words will not be always lineal, yet all the letters necessary to express the longest word, being join'd together, the word will be legible.

As the joining vowels with the consonants, occasions the letters to be join'd all manner of ways ; so I have found reason to alter the characters times without number, to bring it to what it now is ; which I conceive is *preferable to any other Short-hand hitherto invented* : for I take this to be *an improvement of the art*, and presume it will be found to be better than any of the *Guinea* books lately published. But as I have at present no contention with any of those gentlemen who have endeavoured to excel, I shall not particularize by way of comparison without provocation ; being

pleased to see every man enjoy his own opinion and property, that I may also participate of the same enjoyment. The excellency of this *Short-hand* in my opinion consists in this, that *one word tho' it be composed of many syllables, is not broken into several parts; but all the letters of it are join'd together.*

That every one who would learn Short-hand may understand and judge for himself (or write as he pleases also with these characters as with any other) I shall shew the nature of the former *Short-hands*, in omitting the vowels, *viz.*

The five vowels *a, e, i, o, u*, instead of being written, had five places assigned them, and were read by their place, thus $\begin{array}{c} a \\ e \\ i \\ o \\ u \end{array}$ The place for *a* was at top, for *u* at the bottom of the consonant, if expressed before the consonant, on the left; if after the consonant, on the right corner. Vowels at the beginning of a word, some expressed by tittles in the signified places, others by characters; but all by tittles in their places at the end of words; and when a vowel came between two consonants in a word, the consonant that followed the vowel, was put in the vowel's place.

Several

Several difficulties attending this scheme (which because I would not be guilty of unnecessary prolixity, I omit mentioning) therefore others (and myself always till lately) made places for three vowels only, and joined two, which was much more easy, *and what is most easy to do, will be always most expeditiously done.* It creates no confusion at the beginning and end of words to set tittles in the places of *a, e, i.* thus $\vdots|$ or thus $| \vdots$ for $\begin{vmatrix} a \\ e \\ i \end{vmatrix}$ the places being but three, are more easily found in writing, and remembered. And when a vowel came between two consonants, the latter consonant was set in the vowel's place, as *nat* $\circ'$, *net* $\circ'$, *nit* $\circ'$, which rendered the writing more lineal than five places for vowels could do; and when two vowels came together, both sounded, a tittle was put in place of the first, and the following consonant in the other vowel's place: or if no consonant followed, two tittles were put each in its proper place, as *Diana* l'' *Dea* l' *Bias* $/.$ But if *o*, or *u*, was the latter vowel, that vowel was written as the consonant, in the vowel's place. But by this *new Method* all these difficulties and dislocations are avoided: though for the information of the ignorant, and to please those that like the *old Method* best, *for various men have various fancies*, I have shewn how that was. Experience, whom all allow

low to be the best School-mistress, will shew those that please to try, that tho' by this *new Method* the Writing appears with more strokes, the word is written with more ease, and consequently in less time than is required to take off the pen, and put the next consonant, or a tittle in the vowel's place. And every letter of every word, in any language, may be written in this hand, as well as in any other common hand writing, by those that fancy so to do, or on particular Occasions.

The main thing in this art is a *well-chosen Alphabet*, which in order to obtain, as this *Short-hand* may admit of any letter being joined to almost every other, the care has been great, by trial, to prevent inconveniencies and confusion attending such joinings. The *Alphabet* here chosen is the most *simple* that can be, and I think, the most *distinct*, and best *disposed*, to render the writing *legible*, and the joining *easy*. In well *knowing* and *making* the LETTERS, and *joining* them most commodiously together, consists this art; the first may be attainable in a few hours, the latter is to be learned perfectly, as all things are, by practice, and with very little difficulty, by the instructions given in this little book.

The best way to write and read this hand (as well as to learn all things else) is to attempt but
little

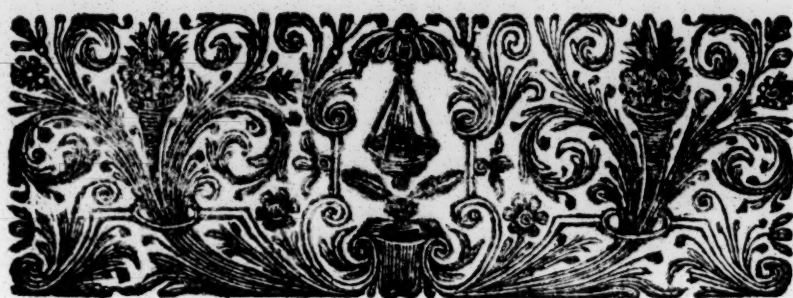
little at a time, and to learn that little *perfectly*; then proceed a little more, step by step, *carefully at first*, and by this means the *whole* may be obtained with *ease* and *pleasure*. *Little at a time and often*, as a weak body by nourishment is raised to strength, is all the patience and perseverance that is necessary. *He that attempts too much effects too little*. A man may strive long enough in vain to jump up to the top of a house; but most men can get up by a ladder, step after step: so *the longest way about is the nearest way home*. *Here a little, and there a little*, is the right method of giving and receiving instruction.

The learners of *this* will have sense to know their own abilities, and most convenient times, better than I can direct them. But permit me to observe in general, for the benefit of all scholars and teachers, that the *time* for learning, and the *length of the parts* to be learned at a time, should be measured according to the capacity of the learner. The *dullest* youths, who require the most time for learning, at the end may be the *greatest scholars*. I have been informed that great wit DEAN SWIFT was a *Dullard* for about *twenty years*. Hurrying a slow walker disenables him by fatigue to perform a journey. They are not the best travellers that are swift at first setting out, and for a spirt can outdo the best; but those
that

that begin flow, tread sure, and travel with an untired pace the whole day. There is no measuring the time before hand, how soon this, or any other art may be learned ; the time and the degree of learning is according to every one's different genius, tho' now it seems to become almost customary to fix the same time for teaching one as another, as if a carver out of any block, or different stuff, could chip out a *Minerva*.

I shall therefore of *this Short-hand* only venture to say, that for plainness to understand, and easiness to practice, it will be found inferior to none, because fewer rules are necessary for the learner's instruction, and those few not difficult, and being learned, therefore, will be remembered, as 'tis made use of, at least as well as any other. Memory and expedition depend on practice.

It is more difficult to read Short-hand than to write it, as it is to read print or any other hand : therefore to attain the art of reading it well, write the characters plain, and whatever you write, read immediately, as often over as is necessary to enable you to read it tolerably well, and again the next day, and a few days after. And it is a good method, at first, after you have wrote what you please in Short-hand, to transcribe it in your common hand writing.



SHORT-HAND IN GENERAL.

In all **SHORT-HAND** Writing it is necessary to observe this

PRINCIPAL RULE:

Put no more letters together in writing a word, than are necessary to denote what word it signifies.

IN consequence of this Rule, many letters, both vowels and consonants, and sometimes syllables, may be omitted: Therefore,

From this Principal Rule flow these five

GENERAL RULES,

- I. *All letters that are not pronounced, and all that may be easily understood, are to be dropt, as the Italic letters in the following words.*

Adieu, again, after, battery, Bethlehem, belief,
button, borough, Canaan, carriage, calf, caught,
C catarrh.

catarrh, copperas, death, debt, debtor, disciple, daughter, damn, earth, forfeiture, guard, Gloucester, guess, ghost, half, head, heaven, honour, isle, knock, knife, knowledge, Leicester, marble, mutton, messenger, perfect, palm, psalm, plough, ptific, Pharaoh, rhetoric, righteous, Saviour, sign, schism, sword, thought, tempt, there, viscount, victuals, victualler, were, when, wrack, wrong, Worcester, wednesday, yatch; and such like.

2. *Those letters that express the sound of the word best, in the shortest manner, may be written; though they are such letters as are not commonly used to spell the word;*

As *blud* for blood, *buro* for bureau, *bo* for beau, *bute* for beauty, *draft* for draught, *dviz* for devise, *flox* for flocks, *flem* for phlegm, *laf* for laugh, *tuf* for tough, *trof* for trough, *tung* for tongue, *hoo* for who, *hoom* for whom, *hoos* for whose, *raut* or *roht* for wrought, *vu* or *wu* for view, &c.

3. *Words of like Sound are often understood by their Sense;*

As *savr* for savor, favour, Saviour; *rit* for write, rite, right, wright, &c. There is no occasion for nicety in spelling to distinguish the one from the other: And whether the vowels are to be sounded long or short, is to be understood by the sense.

(II)

4. *Long words (in fast writing) may be shortened by writing only so many letters as are necessary to distinguish the word from any other, so that it may be understood, especially when it is a word repeated that has been written before ;*

As *test* for testament, *jeru* for Jerusalem, *pecu* for peculiar, *ambas* for ambassador, *anath* for anathema, *antede* for antediluvian, &c.— *Note*, that a tittle may be put under the last letter of a word that is abbreviated, to signify that *part* of the word only is written.

Common abbreviations belong to this Rule, to be made in the characters of the Short-hand alphabet, of which these that follow are the most used.

<i>Alex.</i> Alexander	<i>Col.</i> Colossians, Colonel
<i>Adml.</i> Admiral	<i>Comr.</i> Commissioner
<i>Augt.</i> August	<i>Cor.</i> Corinthians
<i>Admrs.</i> Administrators	<i>Deut.</i> Deuteronomy
<i>C.</i> Chapter, Christ	<i>Eng.</i> English, England
<i>Cant.</i> Canticles, or Solomon's Song	<i>Ex.</i> Example
<i>Ch.</i> Church	<i>Ephe.</i> Ephesians
<i>Chan.</i> Chancellor	<i>Eccles.</i> Ecclesiastes
<i>Chron.</i> Chronicles	<i>Eze.</i> Ezekiel
<i>Co.</i> Company	<i>Feb.</i> February
	<i>Fol.</i> Following
	C 2
	Gal.

<i>Gal.</i> Galatians	<i>Ob.</i> Obadiah
<i>Gen.</i> Genesis	<i>Obj.</i> Objection
<i>Gent.</i> Gentleman	<i>Parl.</i> Parliament
<i>Heb.</i> Hebrews	<i>Phil.</i> Philippians
<i>Hab.</i> Habbakkuk	<i>Phile.</i> Philemon
<i>Isa.</i> or <i>Esa.</i> Isaiah	<i>Prov.</i> Proverbs
<i>Ja.</i> James	<i>Pos.</i> Positive
<i>Jan.</i> January	<i>Rev.</i> Revelations
<i>Jere.</i> Jeremiah	<i>Revd.</i> Reverend
<i>Jo.</i> Joseph	<i>Rom.</i> Romans
<i>Jos.</i> Joshua	<i>Sam.</i> Samuel
<i>Lam.</i> Lamentations	<i>Tim.</i> Timothy
<i>Lev.</i> Leviticus	<i>Tho.</i> Thomas
<i>Mal.</i> Malachi	<i>Thef.</i> Theſſalonians
<i>Num.</i> Numbers	<i>Wm.</i> William
<i>Neh.</i> Nehemiah	<i>Zeph.</i> Zephaniah
<i>Nov.</i> November	<i>Zac.</i> Zacchariah
<i>Oct.</i> October	<i>Zed.</i> Zedekiah

5. *The character that stands for a word, may stand for the word diversified in all its different terminations, when by the reading it may be understood.*

As in the alphabet table you find *c* when alone stands for the verb *see*, which may also stand for *seest*, *seeth*, *seen*, *saw*, and *sawest*. The - which stands when alone for *have*, stands also for *hast*, *hath*, *had*, and *hadst*. In the Table of words the character

character for *absurdity* may also stand for *absurd*; that for *acceptance* may stand for *accept*, *accepted*, *acceptable*; that for *broken* also for *broke* and *break*; so *contradict* for *contradicted*, *contradicting*, and *contradiction*; *concern* for *concerning* and *concerned*; *difficult* for *difficulty* and *difficultly*; *distract* for *distracting*, *distracted*, and *distraction*; *divide*, *divided* and *division*; *eternity* and *eternal*, *eternally*; *except*, *excepted*, *excepting*, and *exception*; *false* and *falsity*; *physic* and *physical*; *possible* and *possibly*, and *possibility*; *proper*, *properly*, *property*; *qualify*, *qualifying*, *qualified*, &c. for if words are not made as *short* as they can be, they cannot be wrote so *quick* as they ought to be: But by those that write not in a hurry, the *terminations* may be joined in the manner others are in the table, according to the writer's pleasure. And *Note*, That this last rule must not be practised but by those that can read their Short-hand writing and remember the characters perfectly well.





To understand the Nature of
This SHORT-HAND in PARTICULAR,
Observe first and principally the Form
Of the LETTERS.

THESE characters are as few as possible, and as simple as can be imagined, therefore quickly made, and easily joined : yet they are sufficiently distinct to prevent confusion.

It is necessary to be careful and exact in making the characters, and joining them, till you acquire an exactness by habit, and to make them something larger than you intend to stick to, otherwise you will not only never write well, but never be well able to read it, as is the consequence of scribbling in the common hand. Write slowly at first, swiftness and perfection come by frequent practice.

Observe

Observe that *a* is a stroke drawn down slanting ~~to~~ *from* the right hand ~~to the left~~, which standing alone, or made a little longer at the end of a word, thus \ signifies *and*.

a, when it goes before another word, as a man, a tree, a thing, is expressed by *a tittle*, which may also stand for *an*, as an apple, an evil, an imp, an honour, an utterance.

i, standing alone, is made in the same manner the Short-hand *a*, *b*, or *t*, is, but much shorter; only long enough to be distinguished from a tittle. It may be conveniently used when it comes between *p b* and between *d t*, or as the writer pleases.

Note, That the tittle for *i* is made by turning the stroke round any way so small that the ink may fill the inner part of it.

o is made in the same manner, but larger, so that the white may be seen within it.

b may be carried upwards as well as downwards, because of the length of the stroke, to render the writing the more lineal; but when carried upwards it must always be blacker than *e*, or much longer for distinction sake, the stroke for *e*, being always carried upwards.

g has

g has often the soft sound of *j*, as in *ginger*, therefore one character is sufficient for both.

y is sufficiently different if set in its proper position, as the copy directs; it is most conveniently begun at the bottom for the sake of joining a vowel after it: for *y* in this hand is only written when it is a consonant; but when *y* sounds as *i* or *e*, write *i* or *e* instead of *y*.

l is a deep character distinct from all others, and though the position in the alphabet be what will be most general in writing, yet it may stand all manner of ways (as will be shewn) and according to its different position, it stands for different words; alone by it self, upright as in the alphabet, it stands for *lord*; and made contrary, that is, open at top, begun as *d* is, it stands for *devil*; begun as *w* is, it stands for *will*; the contrary way it is *shall*; made large it signifies the word *large*; made long it signifies *long*; and it is made little for the word *little*. See these five last words in the table of words.

b p, d t, g u, m n, k c, x r, w h, are distinguished by their different size, of all which the latter of each couple are the less; *p, d, t*, are always drawn downwards; *g, m, k, x*, are not so much semicircles as *u, n, c, r*, but made twice
their

their length. *b* has no sound after *w*, therefore such joining is rejected as unnecessary.

s is of two kinds, for the conveniency of joining ; the first sort by itself stands for *is*, and the same *s* begun with a tittle stands for *this* ; the other sort of *s*, when alone, stands for *it is*, or *'tis*, or *it's*. The character for *z* may sometimes be conveniently made for *s*, as after *g* when it ends the word.

f is a compound letter made of *ph*, which in one syllable always sounds *f* ; when it is divided into two syllables, the *h* has no sound, and therefore need not be written, as *shepherd* sounds *sheperd*.

v, which is like *f* in sound, differs from it in shape only by the length of the last stroke, therefore alone it is made to signify *for*. But the stroke for *w* may at any time be wrote for *v*, which can cause no confusion to the reader, because the difference of their sounds as consonants is very little, as *will*, *vill*, *what*, *vhat*, &c. and when *w* sounds *u*, *u* must be written ; for *w* is not to be wrote in this hand as a vowel, but as a consonant only.

qu is also a compound letter made of *kw*, which has the same sound, as in *queen*, *kween*, *quil*, *kwil*, &c.

Note, that *h*, at the end of a word, signifies *eth*; but after *k* it is best to set *t* before it, lest it be taken for *qu*, or leave out *eth* to be understood.

p is wrote for the preposition *pre*, and will be best remembered if it stand by itself, as by itself it stands for nothing else: See it among the prepositions.

What word each letter, written by itself, stands for, is shewn in the column next to the alphabet.

The next Thing to be understood and practised is how to join the letters.



Of Joining the LETTERS.

The RULE is this :

Where one letter ends begin the next, without taking off the pen, joining vowels and consonants together, till all the letters necessary in the word are written : which if at any time you cannot readily do, take off the pen, and join the next letter to the last.

rn are something difficult to join without taking off the pen ; but if *r*, when joined to *n*, be made without the lower back-turn it will be intelligible.

Some letters run into one another without any turning, yet are distinguishable, as *ag*, *ar*, *ax*, by the length of the first stroke ; and *ca*, *ka*, *ma*, *na*, *ge*, by the length of the latter stroke ; also *s*, *st*, *sd*, are known by the length of the stroke.

s, with the top-turn at the beginning, is proper to make before *b*, *p*, *d*, *t*, and *l* when drawn downwards. — Before *b* and *p*, it is sufficient to make the head of the *s* at the beginning of the slant stroke.

s, with the bottom-turn to the left, is readily made after *b*, *p*, *d*, *t*, and *l* when made upwards. After *b* and *p* only turn the bottom part of those letters to the left hand.

ds, thus made at the beginning of a word, stands for *dis*, and is most proper to stand by itself, because the length of the stroke will otherwise carry the letters to be joined to it too much below the line. When it is not part of a word, it may be read *that's*, or *that is*.

s sometimes may be signified by a little stroke carried upright, particularly after *u* and *l*, when the hollow part is uppermost.

When *bd* or *db* come together, carry *b* upwards to render your writing more lineal.

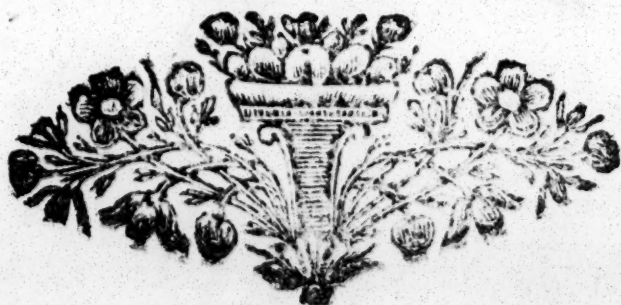
To distinguish *bl* from *pl*, you may make the *b* down-stroke a little longer than the *l* for *bl*: for both *bl* and *pl* make *l* slanting as *b* is.

ld and *lt* are most conveniently written by carrying *l* upwards, for the sake of drawing *d* or *t* below it; and *dl* is most commodiously made by drawing *l* downwards after *d*.

cg is easily joined by making the beginning of *g* round like *c*; and *gr* is made by turning up the latter

latter part of *g* round as *r*, that is, making *r* upwards ; — for *mr* turn round the latter part of *m* ; for *ur* continue to carry the upstroke of *u* upwards with a rounding till you form it into *r* ; and for *ru* you may turn up the latter part of *r* to the left till it forms *u*. Tho' this joining of *ur* and *ru* will be both alike, yet they are easily distinguished by the way they were begun, which the letter before or after plainly shews.

For *cu* you may turn up the stroke of *c* till it make *u*.





EXPLANATION
OF THE
TABLE,

Numbered from 1 to 19.

AT 1, is shewn how to write *ee*, or the sound of it, and *ees* at the end of a word, according to the examples in that line, which are *ee*, *easy*, *feasts*, *breeze*, *freeze*, *tree*.

At 2, is taught how to write *ai*, *ey*, or *ay*, in the words *they*, *may*, *flaid*, *maid*, *aim*.

At 3, the Examples shew how the Dipthong *au* is to be written, *au* must be wrote for *aw*, the *w* being cast out as a vowel ; the words therefore in that line are to be read *awe*, *laud*, *hawk*, *brawn*.

At

At 4, by the examples you are instructed how to write *ii*, which is the first character in that line; then follow *dii*, *dying*, *fighing*. Note, that *ng* expresses *ing* of itself.

At 5, are two sorts of double *o*'s, the first is proper to write when they come together in two distinct syllables, as in the word *Co-os*; the next double *o*, which is long *o*, is to be made when they both make one sound, and may stand any way, as in *fool*, *boot*, *book*, *nook*, *moor*, *poor*, *hoos*, for whose, *hoo* for who, so write *hoom* for *whom*.

At 6, are examples of the diphthong *oi* or *oy*, in *oi*, *oil*, *royal*, *joy*, *annoy*; where note, that the very little short stroke for *i* may be drawn any way.

At 7, is the diphthong *ou*, and the examples that follow are *our*, *how*, *house*, *rouze*.— And as the word *house*, so may be finished any word ending in *ous*.

At 8, observe, that the Short-hand *l* (as well as the *o* for *oo* at 5) is not limited to an upright way of making, but may stand all manner of ways, as best suit the joining of it to other letters. Obs. 2, That when *l* is begun with an upstroke leaning to the right hand as *b* does, it includes

includes *b* in it, and is to be understood *bl*.
 Obs. 3, When *l* is begun with a downstroke, leaning the same way, it is *pl*; so the words in this line are to be read *all, able, barley, clay, play*; or *bl* and *pl* may both be drawn downwards, and distinguished as before.

At 9, is shewn to distinguish *fr* from *pr*, by making *f* plain, and joining *r* to it; but in writing *pr* carry not *r* so far to the right hand, as in the examples *fret, priest, from, prone, pray*.

At 10, are examples how to write and distinguish *s* from *st*, in the words *say, stay, sick, slick, son, stone*.

At 11, is taught how *s* may sometimes be commodiously written at the end of a word, as *robes, rods, fins, fists, ghosts*.

At 12, a little stroke in a character may signify *in* or *en*, as *wherein, within, enter, engraved*; or *in* may be signified by a tittle in a character; or *o* may be joined to the word that follows it, as *in the*, in the Short-hand line in the title page, which may perhaps be the shorter method. For *in the world*, put the Short-hand *e*, or character for *the*, in a large round O, instead of the tittle,
 which

which is put in it at Number 17 in the alphabet-page.

At 13, a fine stroke struck thro' a word signifies *thro'*, as *thro'-out*, *thro'ly*, *thro' Christ Jesus*, *thro' Jesus Christ*.

At 14, o set under a word signifies *under*, the first part of the word if it be to be read first, the latter part if it be to be read last, as *undermost*, *underwent*, *came under*, *it's under*, *blunder*, *thunder*, *wonder*, *afunder*.

At 15, o set upon a word signifies *upon*, as *upon it*, *upon what*, *upon which*, *thereupon*, *whereupon*.

At 16, o set over a word stands for *over*, as *overture*, *overturn*, *overthrow*, *overwhelm*, *turn over*, *dover*, *rover*, *clover*, *cover*.

At 17, a little round hand *a* set above a word, stands for *above*, and a fine stroke after *a* for *the*, as *above all*, *above the world*, *above the sun*, *above the moon*.

At 18, a tittle over a word signifies *of*, ' over a word is *of a*, ' over a word is *of the*, as, *Of*
E
the

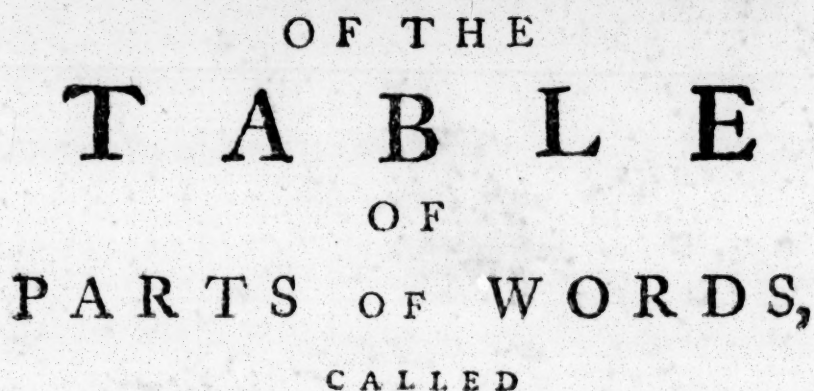
the love of God and of man, of a man of great understanding.

At 19, a tittle set immediately after a consonant signifies that letter is doubled, with a short vowel between, as *bibber*, *Cecil*, *deadness*, *fifty*, *giggle*, *kicking*, *lilly*, *member*, *linnen*, *pepper*, *bibble*, *tetter*, *added*, *asses*.

The ingenious Writer may find other curious Methods of Contraction; but these here exemplified are natural, and easy to be remembered.

Note, that when *e* or *i* is pronounced short, either of them may be written for the other; especially when *e* comes between *b* and *p* you may write *i* for it, as *pibble* for *pebble*. When *e* comes before *b*, *p*, or *f*, you may express it by running the up-stroke a sufficient length, and bring part of it down again. After *b* and *p*, *e* may be understood, or not written.

Note also, that fine and black strokes in Shorthand being unnecessary, and therefore not regarded, you may as well write with a good black-lead pencil as with pen and ink.



Which begin and end Words.

The first is *and*, in the same line in the next column, is *band, band, land, demand, stand*.

counter

counter	<i>countermand, countermine, counteract, counterpain.</i>
circum	<i>circumcise, circumvent, circumscribe.</i>
eth	<i>goeth, prayeth, readeth, knoweth.</i>
exter	<i>extirpate, external, exterminate, exterior.</i>
extra	<i>extravagant, extraordinary, extraneous, extract.</i>
es els eſe	<i>aſhes, addreſs, fineſs, gueſs, or geese.</i>
for fore	<i>forgive, former, forehead.</i>
ference	<i>circumference, conference, reference, inference, difference.</i>
full	<i>fully, fuller, fulfil, awful, graceful.</i>
ility	<i>humility, ability, civility.</i>
pre	<i>premiſe, prefer, prevent, pretend.</i>
queſt	<i>inqueſt, requeſt, queſtor, queſtion.</i>
ſub	<i>ſubmit, ſubject, ſubjoin, ſubvert.</i>
ſuper	<i>ſuperior, ſuperfine, ſuperſtition, ſuper- viſe, ſuperb.</i>
elf	<i>myſelf, yourſelves, ourſelves, himſelf, themſelves</i>
ſtance	<i>iſtance, reſiſtance, ſubſtance.</i>
tial	<i>martial, nuptial, partial, ſpecial.</i>
tion	<i>mention, nation, grecian, addition.</i>
tranſ	<i>translate, tranſition, tranſmutation.</i>
us ous	<i>pious, virtuous, vicious, malicious.</i>

Note, that *cious* may be wrote *ſhus*, making *ſh*

thus *r*

with *withſtand, without, wit hold.*



OBSERVATIONS

Concerning the

CHARACTERS

IN THE

Four Columns of WORDS,

That they may be the better understood
and remembered.

THESE are *Characters*, 1. *Symbolical*, and
2. *Absolute*; 3. *Contracted words*.

1. The character for *absurd* or *absurdity*, which is *A* made absurdly, may be begun either on the right side or left, and any part made fine or black, or of as like thickness as the pen will carry it: It is a *symbolical character*, so is that for *adultery*, which may be made without taking off the pen, if you begin it at the little *a*, and turn it round; and these following, *appoint*, &c.
behind

behind, &c. *broken*, *bottomless*, *castrate* is *ca* cut short with *st*, *contradiēt* or *contradiētion*, *cross*, *crucify*, *c* with *r* at the head of it for *creator*, *c* with *r* at the foot of it for *creature*, *distractiōn*, *divide*, &c. *equal to*, &c. *eternal* or *eternity*, which is *e* in *o*, *false* or *falsity*, *gather together*, which is two Short-hand *g*'s joined, *immediately*, which is Short-hand *m* begun and ended with a tittle, and a stroke put in the midst, for *mediately* leave out the first tittle, as among the *m*'s, also *long*, *large*, *little*, *otherwise*, *parallel*, *round*, *sacrifice*, *tabernacle*, *together*, which is two comma's, *trinity*, *unity*, which may be put into each other, and so made trinity in unity, and unity in trinity.

2. *Arbitrary characters* are *x* for *accept* or *acceptance*, *d* joined to *g* for *according*, the little *a* made large for *Apostle*, *b* for *because*, the character for *Christ* begun with Short-hand *n* for *Christian*, or put the character for *tion* to *C*, a sort of great *Q* which is to be made with once setting the pen to paper, for *consequence*, and for *consequently* with a tittle at the end, a secretary little *c* for *concerning*, a secretary great *D* for *Difficulty*, *x* for *except* and *exception*, Short-hand *pa* for *pater* or *father*, *ndt* *individual*, a Short-hand *m* joined to a common *m* ending with Short-hand *l*, for *immaterial*, without the Short-hand *m* at the beginning it stands for *material*, with Short-hand *t* after *l* may be read

read *materiality*, or after the former *immateriality*, *mcn* mechanic, the small letter *p* made large for *patriarch*, the common character for *per* ending with Short-hand *r* for *particular*, *f* set slanting as Short-hand *p* with Short-hand *n* joined to it for *person*, such kind of *p* as is both *p* and *b* for *physic* or *physical*, the same sort of *p* ending with Short-hand *n* for *physician*, *pop* made in a peculiar manner for *property*, *q* with Short-hand *f* at the end of it for *qualify* or *qualified*, Short-hand *l* set the same way as for *tial* for *shall*, set a different way or the way that Short-hand *w* begins for *will*, and that running *r* I always use for *therefore*.

3. Some characters are *contracted words*, as *Bip* *bishop*, *blv* *believe*, *bot* *bought*, *caut* *caught*, in a peculiar manner *cal* for *calculation*, *ch* *church*, *cr* (or as we commonly write *Cr*) *Creditor*, so *Dr.* *doctor*, which also in common hand stands for *debtor*, but *debtor* in Short-hand is so easily wrote that it needs no contraction, *fol* *following*, *onbl* *honourable*, *nstru* *instrument*, or *instrumental*, *mr* *master*, *ms* *mistress*, *ost* *oftentimes*, *opn* and the termination for *ion* (or *tion*) *opinion*, *pose* or *posse*, *possibility*, *pos* *positive*, *ritus* *righteous*, *ritnes* *righteousness*, *sh* *saith*, *sd* *said*, *st* *saint*, *fifi* *sanctify*, *stuary* *sanctuary*, *scr* *scripture*, *sp* *spirit*, *spl* *spiritual*, *test* *testament*, *ou* *thou*, *os* *these*, *thot* *thought*, *wr* with the character for *with* is *wherewith*.

This

This table of words, with their characters, which are but 100 in all, are sufficient to give light to ingenious writers, how they may form others for themselves, that want or desire so to do, of such words as they have most need of, in the different subjects they employ their thoughts or pens about. In doing which they ought to observe, that for the words which are easier or sooner wrote in Short-hand letters, it is better to write them. To these I have subjoined another table, the characters of which are the great and small letters of every one's running hand, which as every one can easily make, may, by well perusing, be not difficult to remember.

<i>A</i> Adversity	<i>a</i> alone
<i>B</i> Behaviour	<i>b</i> because
<i>C</i> Character	<i>c</i> see
<i>D</i> Divinity	<i>d</i> doctrine
<i>E</i> Epistle	<i>e</i> everlasting
<i>F</i> Foolishness	<i>f</i> figurative
<i>G</i> Government	<i>g</i> govern
<i>H</i> Humanity	<i>h</i> humility
<i>I</i> Israel	
<i>J</i> Jehovah	<i>j</i> judea
<i>K</i> Kingdom	<i>k</i> kindred
<i>L</i> Liberty	<i>l</i> liberality
<i>M</i> Magnitude	<i>m</i> multitude
<i>N</i> Necessity	<i>n</i> necessary

<i>O</i> Opportunity	<i>o</i> nothing
<i>P</i> Principal, Principle	<i>p</i> prince
<i>Q</i> Quantity	<i>q</i> quality
<i>R</i> Religion	<i>r</i> religious
<i>S</i> Sacrament	<i>s</i> subject
<i>T</i> Toleration	<i>t</i> tolerate
<i>U</i> Universe	<i>u</i> universal
<i>V</i> Verity	<i>v</i> verily
<i>W</i> Wilderness	<i>w</i> notwithstanding
<i>X</i> Example	<i>y</i> yesterday
<i>Z</i> Zacchary	<i>z</i> zealous

These are characters enough for common use ; more would be an unnecessary burden to the memory : They are not essential to the learning this Short-hand.

☞ I find it convenient to make for *l* the character in the margin of the alphabet page, which being set sloping as *b /* may stand for *bl* or *ble*, and right down for *dle*.

These observations well regarded and practised, will make a proficient in this art.

*Draw a line under words repeated,
and put a where the repetition is.*

F I N I S,

